



A three-lancet window automatically suggests the Trinity. Here each lancet has been, in a sense, devoted to one of its Members. Under the Hand of God the Father, we see the Old Dispensation. At the bottom, Adam and Eve are expelled from Paradise by the angel with a flaming sword, while the Serpent of evil appears in the background. Next above, Abraham is halted in his sacrifice of his son, Isaac, by God's angel. The sacrificial ram is entangled in a bush. Next, Moses is shown receiving the Tablets of the Law from God on Mount Sinai. Next, accompanied by his symbol, a saw, Isaiah is prophesying, his lips being sealed with a coal from the fire on the altar of sacrifice. At the top is shown the Nativity of the Holy Child Jesus of Bethlehem.

The central lancet under the Agnus Dei, Lamb of God, symbol of God the Son, presents the ministry of Christ. At the bottom is His Baptism. Next Jesus calls the fishermen to follow Him to become "Fishers of Men". Next above is Christ preaching the Sermon on the Mount to a group of assorted ages. The Crucified Christ is viewed by the Centurion, who acknowledges Him to be the Son of God. At the top, the Risen Lord, surrounded with a rayed vesica, emerges from the tomb bearing aloft the banner of victory of life over sin and death. The three empty crosses are seen on the hill of Calvary.

The lancet under the aegis of the Dove of the Holy Spirit presents the Ongoing Church. At the bottom, the faithful gathered together at Pentecost are visited by the guiding Holy Spirit in the form of tongues of fire. Next above is Balthaser Hubmeier, who in 1520 was pastor of a large congregation but later suffered

persecution and was burned at the stake. William Tyndale published a notable English translation of the New Testament in 1526. He is shown writing at his desk. He also suffered a martyr's death. Next above, William Carey, Baptist pioneer missionary, is shown preaching in India. The date 1792 is that of his founding the first Baptist Missionary Society. At the top is Dr. Edmund Albern Crawley, one of the founders of Acadia University in 1838. The college seal and First college Hall are included.

The interior millwork is native birch with walnut handrails, while the exterior millwork is redwood. The turned pillars in the portico came from Newfoundland. The brickwork is Chipman Tapestry (Red) Face Brick, laid up in Flemish Bond. The ornamental plaster was executed by Joseph Corbo of Montreal, one of the few remaining craftsmen in this line of work in Canada. The pilaster capitals, the ceiling ornamentations of the chancel and the narthex and the ornamental mouldings on the cornices were pre-cast in his shop, while the fluted pilasters and bases were cast in a mould on the job and then fixed to the wall.



ACADIA UNIVERSITY
Wolfville, Nova Scotia

MANNING MEMORIAL CHAPEL

Enter into His gates with thanksgiving, and into His courts with praise.



Before the autumn of 1963, Acadia University (founded in 1838) had no chapel on the campus but used the large auditorium in University Hall for daily worship, used for such other activities as concerts, plays, light operas, assemblies, political meetings and student examinations. In February 1960, the student managers of Acadia's first Winter Carnival began in a small way to collect funds towards an interdenominational chapel on the campus. Four months later, the distant dream became a practical project when the Fred C. Manning Charitable Fund of Halifax announced that the building of a university chapel in memory of the late Mr. Manning would be a first charge against an annual grant of \$55,000 to Acadia University.

Mrs. Manning having expressed a desire for an architect with an international reputation for the "Colonial" style, the President sought the advice of Mr. Harry Atkinson of

New York, the building counsel of the Northern Baptist Convention, who recommended Mr. Harold E. Wagoner of Philadelphia. Mr. Wagoner was engaged in December 1960, and the meticulous care that went into the planning of the chapel resulted in an interval of almost three years before the dedication of the completed building on October 6, 1963.

The 20-stop classical organ was built by Casavant Freres of St. Hyacinthe, P.Q., and was dedicated to the University's War Dead on August 16, 1963. The three gold windows and their symbolic panels are the creation of the Willet Stained Glass Studios of Philadelphia. The furniture was manufactured by the Valley City Manufacturing Co. of Dundas, Ontario. The Magnebell instrument for the chapel tower is the work of Schulmerich Carillons Inc. Landscaping has been the work of the Acadia Maintenance Department. The supervising architect was Mr. Ronald M. Peck of Wolfville. The general contractors were the Annapolis Valley Construction Co. Ltd. (F. Carl Hudson, president).



The chapel is 89 feet long by 41 ½ feet wide (west end). The spire towers 114 feet 10 inches above the first floor level or 198 feet four inches above sea level. The spire proper is a 45-foot complex of steel and aluminum weighing over two tons and was hoisted into position by a big diesel crane on a snowy day in March 1963. The six-foot cross, covered with gold leaf, was then carefully welded in place by two human flies on the tip of the tapering crane. The surface is a baked enamel finish that does not require painting. The marble and slate in the building came from Vermont and the granite from Shelburne, N.S.

The three-lancet medallion window specially designed for Acadia University by the Willet Stained Glass Studios of Philadelphia has been executed in an interesting new technique. One drawback to traditional stained glass windows, both in famed North American churches and in the great medieval churches of Europe, is that one must be on the opposite side from a strong light source to see their beauty.

One of America's best known makers of stained glass windows, Henry Lee Willet, who carries on in his father's and mother's footsteps, experimented in trying to make windows that would look beautiful in any light and still retain the quality of stained glass. He finally achieved his aim.

The new windows present the same pattern with the light behind them or beamed upon them; but they change color and values with the change of lighting. When the light streams through them (as they appear to a churchgoer inside on a sunny morning), they show the jewel-tone rays from the stained glass silhouetting a black pattern. With interior light shining on them (as at evening service), the black pattern becomes a bas-relief in gold and silver outlined by dark gleaming slits where the jewel-tones had lit up when the daylight poured through at the morning service. When the light comes through these slits it glows in a wider beam than the actual slit, due to what is called "halation", and even adds a slightly three-dimensional effect to the dark silhouettes of the lead overlays. And contrasted to the dark silhouettes, the color of the stained glass appears intensified. In direct light the overlays became the gold and silver bas-reliefs and in the slits the glass glitters darkly.

